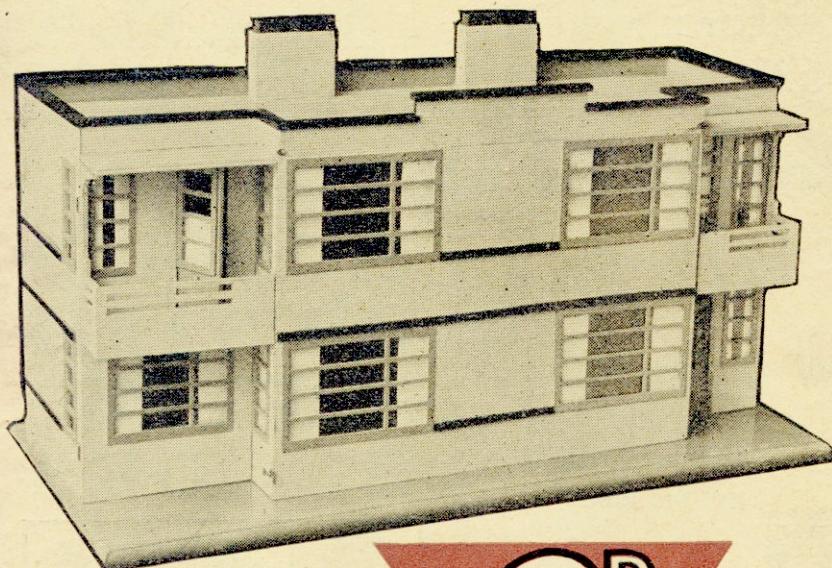


Hobbies

WEEKLY

A MODERN DOLL'S
HOUSE



LARGE
DESIGN
FREE
INSIDE

January 15th. 1938

2^D

Vol. 85. No. 2204

THE FRETWORKER'S AND
HOME CRAFTSMAN'S JOURNAL

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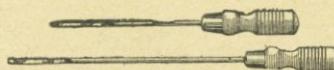
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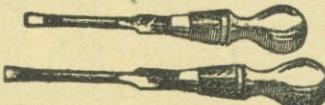


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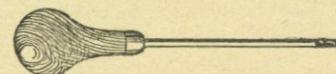
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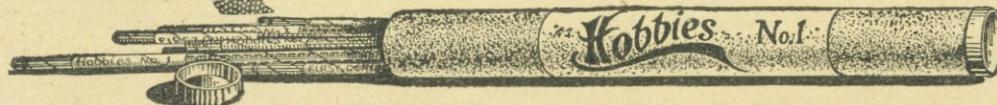
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Hobbies

WEEKLY



January 15th. 1938

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A MODERN DOLL'S HOUSE

We are frequently being requested for details on how to build a modern type of Doll's House, and we are sure that the design and these particulars will give everyone the opportunity of making a model which is thoroughly modern in every respect. Just look at the illustration herewith of the finished article, and you will see what a practical and striking piece of work it is.

It is built throughout mainly of plywood, then the walls both outside and in are covered with suitable paper to finish off the whole thing realistically. It is, moreover, a house to handle, and any owner will be delighted at the interior space available in which they can add the proper furniture for the proper rooms.

The model is built on a solid base, and measures 2ft. 4ins. long by 15ins. high and 10 $\frac{1}{2}$ ins. from back to front.

The interior is made available by a removable frontage. The centre portion comes away and reveals two downstair and two upstair rooms. The end portions with a balcony upstairs are

hinged so they open out and reveal a hall and small bedroom upstairs, and at the other end a kitchen and a maid's room upstairs. Thus we have a compact yet complete model where all the appurtenances of the modern house can be fitted.

The necessary parcel of wood is supplied complete, and details of it are given here. In addition, the glass for the windows, doors, etc. is also supplied, whilst the necessary wallpaper and outside paper is obtainable as shown in the 1938 Handbook.

Suitable Paper and Paint

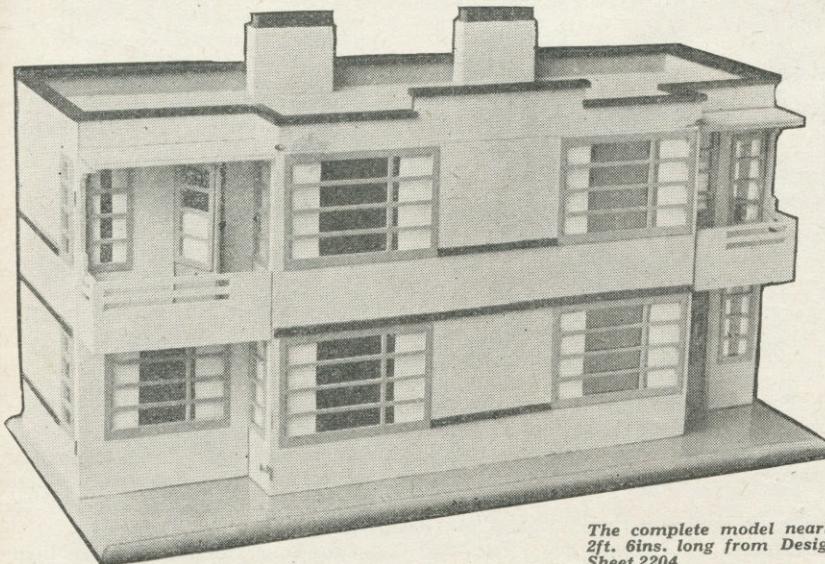
The outer surfaces of the model are treated with stucco paper, then the bandings of narrow stripwood glued on afterwards and painted red. This colour is also used for the strip pieces round the parapet of the flat roof, whilst the topmost edge of the chimneys is also in red.

To begin, notice that a large number of pieces are shown to scale only. Measure these up carefully, mark them out and cut with the fretsaw with perfectly flat edges so the parts can be butted up against each other.

The plan of the back is particularly helpful as it shows by dotted lines the position of the various adjoining pieces. Keep this for reference, and mark out on a piece which is to form the back, these various positions.

All parts must be carefully cut and finished. The first part of the construction is to get out the base, which is a piece of plywood to the size shown.

On this is stood the back, the two outer end walls, and the three partition walls between



The complete model nearly
2ft. 6ins. long from Design
Sheet 2204

them. Notice that the centre partition is lower than the outer walls, and the two inner partitions are high at the front then cut out lower. This is to allow the fixing on of the flat roof.

This piece is made the shape and size shown, then should fit in a little way down from the top edge of the walls of the back. A good plan is to mark off your positions on the back.

First of all mark up 6-3/16in. then 3/16in. only to allow the thickness of the floors. From there, mark up another 6ins. and this indicates the position of the roof.

The General Framework

This roof will rest on the centre partition and the two inner partitions, but will have to be supported to the outer walls and back by little fillet blocks running the whole length.

Before fitting in finally the two inner partitions, notice the openings to be cut for the windows. Cut these openings, glue on the overlays and fit in the glass behind, holding it there by little matchsticks glued on to the edge of the wood.

The whole of this framework, which is illustrated at Fig. 1, must be glued very firmly and rigidly together.

Glue the edges of the plywood and drive in long thin nails, after boring holes first. Holes can be driven up through the base and through the back because all will be covered over later

Fig. 2—Detail of the parapet parts

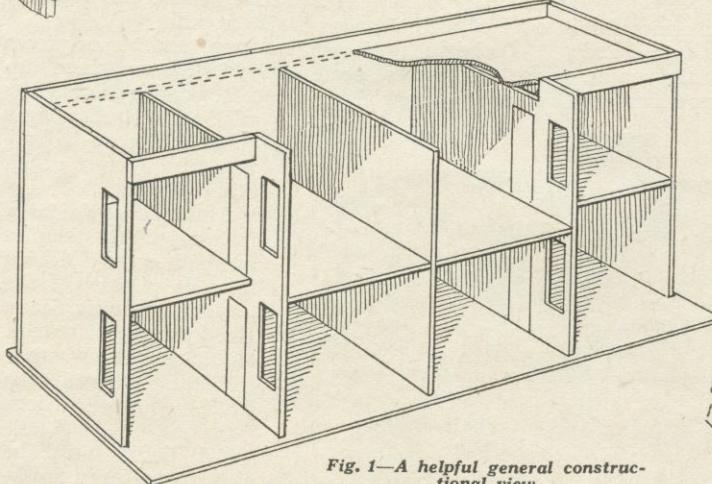
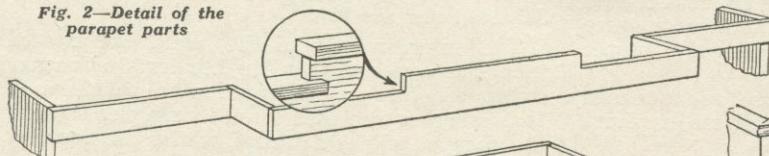


Fig. 1—A helpful general constructional view

with paint or paper. The floors are added in place the correct distance up, and rested on fillets as previously mentioned. Cut them so they fit in tightly and nail if necessary through the back and end walls.

To finish the roof, we have to run a parapet right round, and Fig. 2 illustrates this clearly. We already have the back and end walls for this,

as well as the two tall strips on the inner partition walls.

Thus to the front we must add the long strip and the two shorter ones. The long piece on the main front is glued on the edges of the walls, and not between them, in order to allow for the thickness of the rest of the front, when that is put in position.

Notice that the centre portion on the front, too, is a little longer than the parapet itself. The two narrow end pieces can be built up independently of the rest, and hinged on when complete. A detail of one is given at Fig. 3.

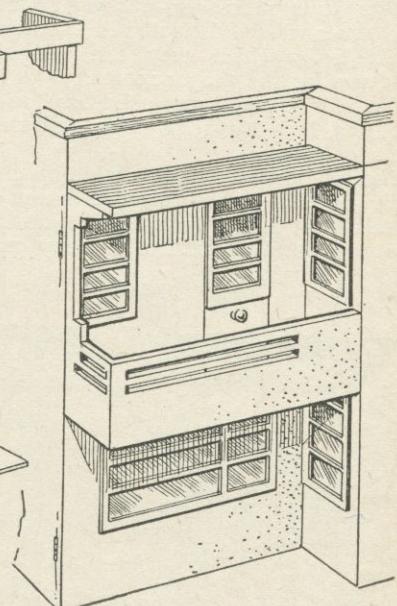
The balcony is built out in line with the floor inside. The roof piece is added on the front face of the wood, and held there by a support strip which has an ornamental piece running between this roof and the balcony top. Windows and doors are cut as usual in these end portions, and completed before the whole thing is hung in place.

The doors, by the way, are easily hung by means of strips of adhesive tape or even narrow tape

MATERIALS SUPPLIED

For making this Doll's House we supply a complete parcel of wood with round bead for base, small knobs, 17 pieces of glass, brass hinges and hooks and eyes for 15/-, rail carriage forward.

Roughcast paper, wall, floor and tile paper, obtainable in sheets 22ins. by 20ins. for 2d. each plus postage—for details see Hobbies Handbook.



[Fig. 3—The balcony and windows]

glued on. Cut the doors out to the shapes shown and add various overlays before fitting.

The floor of the balcony, it should be noted, comes inside the walls. The doors have little knobs put on the centre immediately below the glass portions.

The wall ends are then hinged on, care being taken to see they fit between the parapet and the

base snugly, but not too tightly. The hinge itself can be recessed into the end wall with the other flange fitted to the back surface of the wood.

Inside the house, fireplaces and chimney breasts are added. These are cut from deal and put centrally on to the back walls of each of the four main rooms (see Fig. 4).

On the roof, immediately above each of these chimney breasts, comes the long flat chimney itself. There are two of these, and each is built up of two pieces as shown in the detail at Fig. 4.

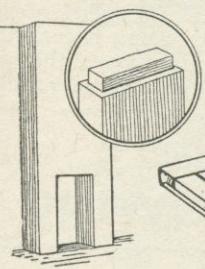
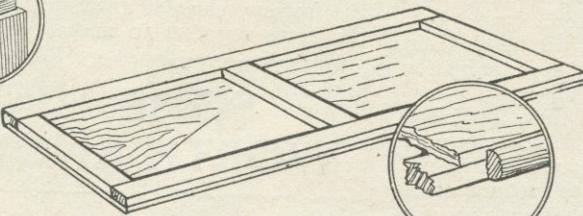


Fig. 4—(left). A chimney breast.
Fig. 5—(below). The baseboard with detail of edging



The base itself, by the way, is composed of only thin plywood, but once the main walls have been reared upon it, the part should be stiffened up by a framework and cross struts on the underside. These are composed of strips as shown on the sheet, and they are put on as illustrated in Fig. 5. The long portions go right through, then the cross strips glued between them.

To cover the join of the two pieces of wood, some of the ornamental half-round beading should be added. Keep this in line with the lower piece, and it will form a helpful edging.

Another point to make a note of is whether you require the staircase or not for the doll's house. We shall illustrate the building of the actual staircase in another issue, but you must make up your mind now whether you are going to have it, because it will alter the shape of the floor of that particular room.

The Staircase

This staircase will lead up from the hall—the bottom room on the right—and the design of the floor above indicates what is to be cut away if a staircase is to be added.

This opening allowing the stairs to run through, comes next to the outer and the back walls. The main front of the house is another independent piece, being a plain

rectangle of wood in which are cut the four openings for the typically modern windows.

Beneath the upstairs window a long rail strip is added and two shorter strips connect the tops of the windows themselves. This front stands in place between the base and the projecting parapet at the top. Two little photo clips are screwed to the parapet so they can be turned to hold the front in position.

If necessary, too, a couple of screw eyes can be added near the bottom edges of this main front, with the hooks screwed to the projecting sides.

Painting and Papering

When the construction is complete, add the stucco paper or roughcast paper all round, painting up the lino strips as previously mentioned. To cover the house three sheets of this paper will be required. Inside, the floors can be laid with imitation lino paper, and assuming they are

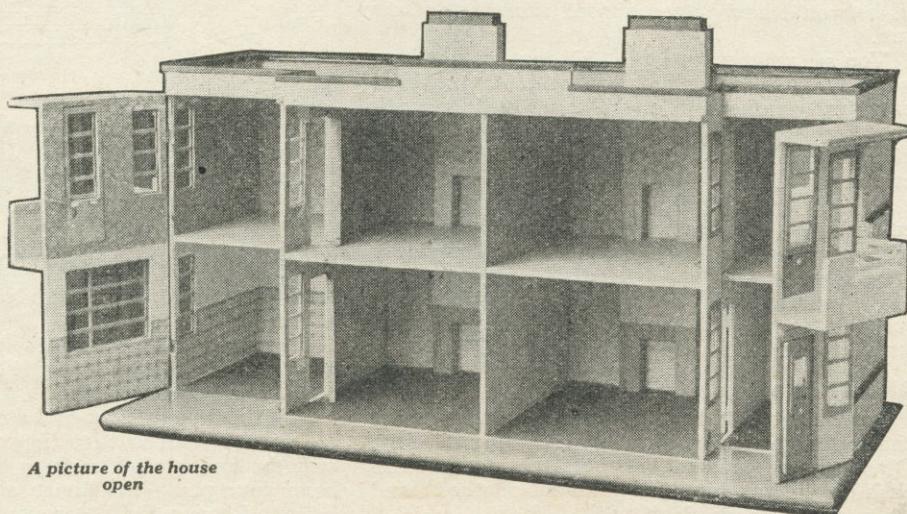
all alike, two sheets will be required.

All four upstairs rooms can also be papered from two sheets, whilst in the downstairs main rooms it is advisable to have two different patterns for living room and lounge. One sheet only is sufficient for each of these.

The lefthand end ground floor room is the kitchen, and can be treated with tile paper for which one sheet is required, whilst the same amount is necessary if the hall is to be done out in special paper.

Do not forget to do the inside of the front portions the same pattern paper as the rest of the room.

The base should be painted up whatever colour you wish, all colours necessary being obtainable from the 2½d. tins of Crusoe enamel in a variety of shades.



A picture of the house open



FRETWORK

The first of a short new series full of hints on those little difficulties which arise with every worker.

HOW many workers are there we wonder, who just go on with their fretwork month after month, year in and year out, and never give a thought whether they are undertaking it in the right manner, or whether there are no other ways and means of improving their work.

The quickest way is not always the best. That may seem a trite remark, but a little examination will prove its soundness.

As an obvious example let us take the fellow who rushes through his work, dashing away with a coarse fretsaw blade, cutting it out in a frightful hurry. Having done this he has to spend another long period trying to wipe out the mistakes, the gashes and the wrong angles with the use of a file and glasspaper. So, actually, by going a little slower with his fretsaw, using a proper grade of blade and paying a little more attention to what he was doing instead of how quickly he could do



Lay a design pattern to the wood carefully like this

it, he would have saved himself time in the long run.

You see what we mean? No matter how long you have been doing fretwork, whether you have only just commenced, or whether you have been at it for years, it is worth pausing sometimes to give your method the "once over" to see if you can improve it.

Nobody knows it all, and even the most expert can sometimes pick up a wrinkle from a beginner who happened to have tumbled across quite a good idea.

We see them constantly in our correspondence, just as we see the number of times different workers will offer the same suggestion.

Always Read About It

For that reason, too, it is always worth reading the opening article on fretwork in *Hobbies Weekly*. Obviously we cannot give there the same details each week, but hints on different methods and different types are dealt with.

Thus, even if you are not cutting out that particular article you should read the instructions about it and see whether a helpful hint is not there which you had not realised before.

The process of fretwork is really straightforward. You paste the design to the wood, cut it out with the fretsaw, clean it up with glasspaper, then fit the parts together to make the finished article.

SOME HINTS WORTH KNOWING

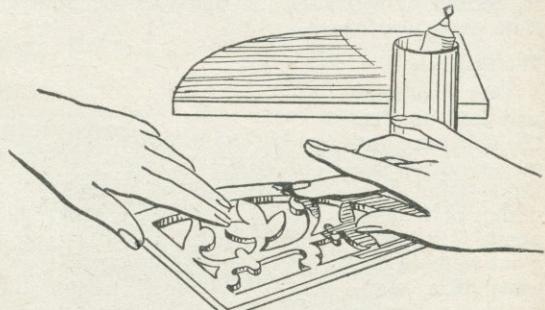
But in these three or four simple processes there are a number of little operations which can be done well or can be executed equally badly.

One of the troubles with the beginner is he is in too much of a hurry altogether. He sees the design, decides to make it, and wants to start right away before his enthusiasm wears off. That is not a good plan.

The Constructional Craftsman

A builder may be awfully keen to make a most palatial and striking cinema but, if he just piles the bricks one on top of another his finished structure will be a very poor example of workmanship.

He has first to study his plans, where on paper everything is drawn out to scale and made to fit. Then he has to go carefully through his specifications which set out in absolute detail every



A messy but satisfactory way of applying glue to a fretted part brick or pane of glass or girder or roofing tile he requires.

In this way he can visualise the building he has to erect, and has the knowledge that all his material requirements are at hand.

It is the same with even the most ordinary piece of fretwork, and in that respect you workers are builders and craftsmen in a similar way. You have your plan—the design sheet—and on it is set out for you the necessary patterns, the sizes

and thickness of the various parts, with details where they are to be put in conjunction one with another.

Then you have your specifications or list of materials, and when these are obtained you can check each board off with the patterns, each pair of hinges as being the correct length, and each mirror, glass or vase in its proper place to see it is the right size.

Have the Fittings Handy

How many people, we wonder, have started to make, say, a cabinet, and have cut it out almost to completion before getting the mirror and the hinges for the door?

These have arrived, and then comes disappointment. Because the hole cut in the door is a little too large, or the hinges will not fit in the recesses already made. Have all your material at hand, therefore, before you actually begin, and check them up thoroughly first.

Then, too, never destroy the working instructions of the design sheet if you can help it. Wherever possible use them to mark out on the wood the actual pattern.

Marking Out Patterns

This particularly applies in the case of plain rectangles where it is a simple matter to transfer them. Just lay the design pattern on the board and put a compass point through at each corner or each angle. Then take away the design pattern and connect up the points with a pencil line.

Thus you have the shape of the part to be cut, yet still have the working details on the design to refer to.

In the case of an intricate fretwork pattern you are, of course, well advised to paste down the actual printed sheet. This is another operation which is often done slovenly, and which thus helps to create a bad piece of work.

One trouble is, the paste is frequently applied too thickly. Another is that the paper is put on

so creases and air bubbles are allowed. Apply the paste to the wood and drag it out with the brush to make a thin even skin of the adhesive over the whole board where the pattern is to go down.

Then, if the pattern is a small one, lay one edge of it down first noting that the grain is in the right direction, and let the other part of the sheet gradually fall into place on the wood.

Press it that way with a clean duster and when it is laid flat put a piece of blotting paper or some clean paper over it and rub gently again with a clean duster.

Rolling it Off

If you have a larger piece, lay the pattern on to the pasted wood in the middle, and gradually flatten out towards the edges. In this way you wipe out any creases or air bubbles which are apt to come along.

A third method is to turn the design paper round a ruler or similar to a short length of broomstick, then re-roll it off on to the wood already pasted.

This all sounds perfectly straightforward, but the usual snag for the beginner is that he gets the paste in the wrong place, usually on his fingers or his clothes.

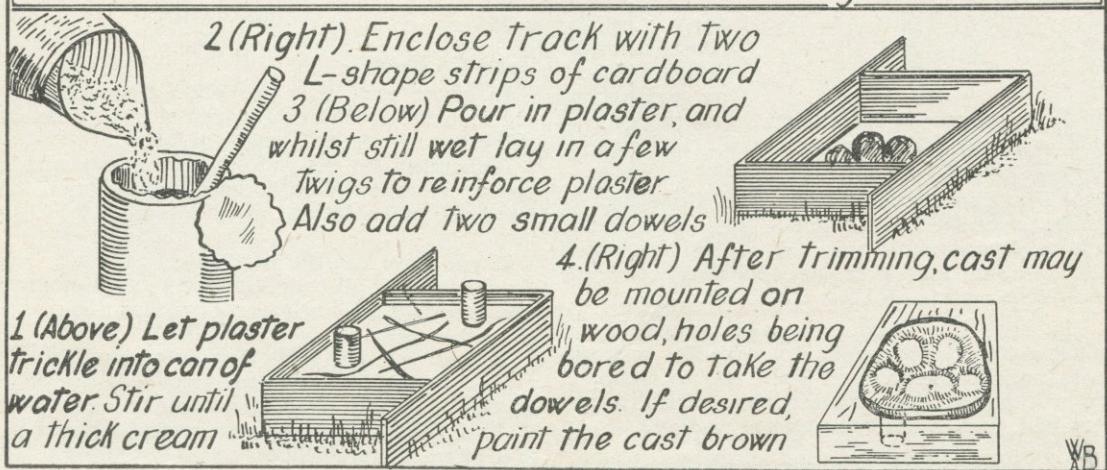
Keep it Clean

A dirty workman never makes a satisfactory job. The trouble of the paste in the wrong place is overcome by having a clean duster handy and wiping the fingers each time before and after handling the paper or wood.

Then the brush. Why lay this down on the board or on the table? You can just as easily stick it back into the bottle of paste and prevent it rolling across your pattern or off the table on to your trousers.

Some of these remarks relating to paste are, of course, equally applicable to glue, and nothing perhaps is more irritating than to be fixing up a piece of work very nicely, and to find that the

Plaster Casts of Tracks



sticky stuff is gradually getting all over the place, on your fingers, on odd pieces of wood, on the tools themselves, and of course on your own clothes.

Not Too Quick

Here again we have evidence of the too speedy worker. He is in such a hurry that he puts the tube down, then immediately lays a piece of wood, on the top of it.

Naturally he cannot stop to be careful, so that when he lifts the wood up again the tube of glue is temporarily stuck, then falls off on to a delicate piece of work which has just been fitted in place. From there it bounces on to the floor and in picking it up, the "make-haste" merchant gets it on his fingers before dropping it on his clothes.

So you see, the policy of "making haste slowly" is again worth while. Keep a little receptacle in which the glue tube can be stood upright. An old small tin will do. This receptacle, too, is useful in case the glue gets too solid to run.

You can then put hot water in the tin, and stand it in it. Thus it will gradually warm and so allow you to run it out on to the work. When you do this, don't forget it runs easily. You are

apt to have too much rush before you have thought of it.

In any case, remember glue must be applied sparingly. It is not the amount which you put on, but the way in which it is rubbed into the grain to provide a complete skin over the whole surface.

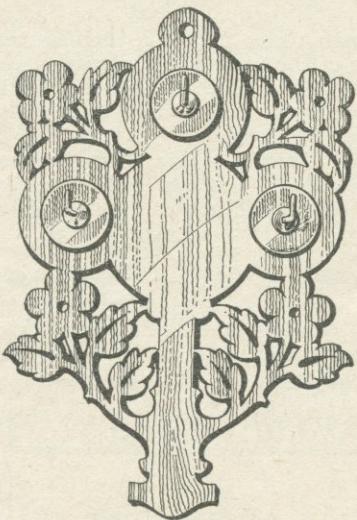
Glue holds best when the two parts to be joined are fixed in a grip to hold them until the glue is set. This prevents the air getting into the join. If you can, rub the two glued parts together before finally leaving them. This will work the glue all over and provide a better joint.

Take it Away

If any glue has oozed out and will be seen on the finished article, wipe it away before it becomes dry. This should be done with a damp cloth immediately. If you leave it to dry you can, of course, cut the unwanted glue away with a chisel or knife, but you will find that any stain to be applied will not go into the wood where this glue has been.

In consequence, a nasty light stain will be seen where the glue has soaked slightly into the surface before you cut it away.

(To be Continued)



single pages come in useful, and this week we have another handy little Key Rack which can be made from the patterns provided on page 405.

As seen above, the rack contains three hooks, whilst the centre is left plain. This centre circle can be decorated as you wish by adding your initial or a monogram or one of the many coloured transfers shown in Hobbies Handbook.

The monogram, of course, can be cut from fancy material like ivorine, xylonite, bakelite, or from metal such as zinc, copper, brass and so on, and we will supply the outline of any initial if you send 1½d. just to cover the cost of postage.

Don't forget to mention what letters you require.

A FRETTED KEYRACK

HERE are often occasions when you feel you would like to do just an odd half hour or so with the fretsaw, and when the large designs given with Hobbies Weekly will incur too much time and labour. That is where the small designs which are printed on

The design is easily cut out from a single piece of wood 8½ins. long and 5¾ins. wide. This can be either 3/16in. or ¼in. thick, and the whole page pasted straight away down to the wood. The three small circular discs are cut from the waste portion, then glued where shown by the dotted lines.

Of course, the waste paper must be cleaned off with glasspaper before this is done, and the whole thing should be given a thorough rubbing both back and front.

If you are proposing to use the rack for fairly large keys, you will need fairly large dresser or cup hooks. If on the other hand, they are going to be quite small ones, a smaller type will be needed.

Fixing the Hooks

In either case, they are screwed through the centre of the circular discs which provide sufficient substance to take the length of screw.

Remember, by the way, to bore a hole with a gimlet or bradawl first, because if you do not, the wood will probably split when you screw the hook in.

If you have cut the part out in plywood, you should paint it all over so that the ugly grain of the wood and the thickness of the plys themselves cannot be seen.

If, however, you have been more sensible and used some of Hobbies fancy fretwood, the grain of this will only require a coat of varnish or Hobbies Lightning Polish to make it stand up even more attractively.

A RELIABLE HYGROMETER

THOUGH not so quick in response to weather changes as a barometer, the hygrometer is a reliable guide to our climatic vagaries. The works are quite simple, but some care in making is necessary if the results are to be quite satisfactory—this is only reasonable. Meccano parts have been adopted for the simple works, and such other metal parts as are required are of the kind easily bought, so no difficulty need be feared in the making.

A front view of the case, minus cover, is shown at Fig. 1, and a side view at Fig. 2. From these all necessary dimensions can be gathered.

The Case

Make the sides and ends of the case from $\frac{3}{8}$ in. oak, gluing and nailing together. The works are mounted for convenience in a chassis, seen in perspective in Fig. 3. Cut the parts from $\frac{1}{4}$ in. fretwood.

In the exact centre of A and B bore a tiny hole. For the bearing plates strips of brass, $\frac{1}{2}$ in. by $\frac{1}{16}$ in. can be used or Meccano strips.

In both cases fix with screws so that the holes in which the spindle will rotate come exactly over the small holes in A and B. These plates must be in line for the spindle to work freely, which is very important. All being right, remove the plates and enlarge the centre holes in A to $\frac{1}{8}$ in. diam., and B to $\frac{1}{16}$ in. diam. Then refix the bearing plates.

The Spindle

The spindle is a Meccano one, cut down to a length of $1\frac{3}{4}$ ins. Pass through the holes in the plates, threading on two Meccano screw collars by the way.

As it is essential for these collars to be fixed

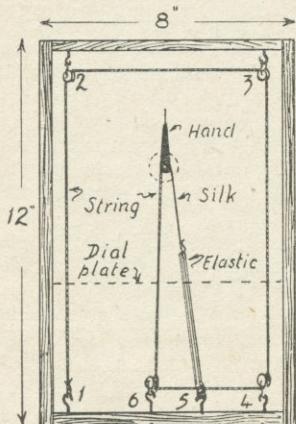
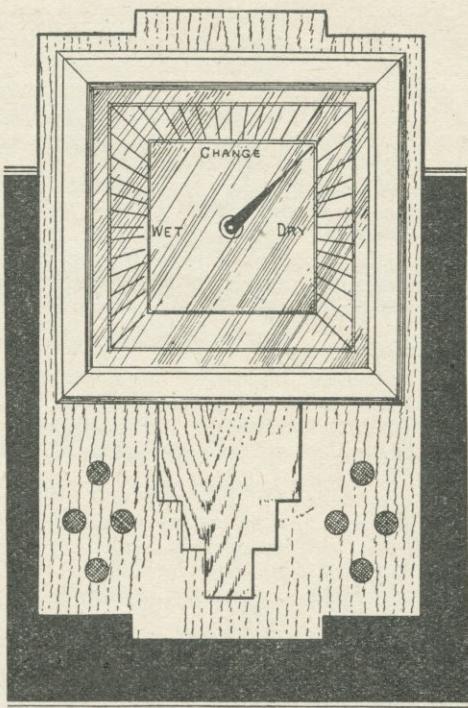


Fig. 1—A front view of the inside "works"



Fig. 2—A side section



firmly to the spindle, a flat, where the screw comes, might be filed. This will help to obviate any tendency to slip round under strain. Now take the chassis, and fit into the case with a screw each side so that B is flush with the back edges and A just touches the top of the case.

Referring again to Figs. 1 and 2, fix inside the case 6 screw hooks. Those numbered 1 to 4 and 6 are fixed about $\frac{3}{4}$ in. from the front, and No. 5 about $\frac{3}{4}$ in. from the back edge.

Pulleys and Cord

On hooks 2, 3, 4 and 6 slip on nickelated brass pulleys, as used for hanging curtains. These cost 3d. for four and can be bought at any household stores.

Get a few inches of strong silk thread, or cord, and tie round the head of the grub screw belonging to the rear collar on the spindle. Wind the thread a few times round the spindle and tie to a strong elastic band. Draw this band down and slip over hook 5.

Procure about 4ft. of the thin white string, such as that used by grocers. Tie one end round

CUTTING LIST

	Length	Width	Thickness
Case sides (2)	12ins.	1 $\frac{1}{4}$ ins.	$\frac{3}{16}$ in.
Case ends (2)	7 $\frac{1}{2}$ ins.	1 $\frac{1}{4}$ ins.	$\frac{3}{16}$ in.
Front	13ins.	8ins.	$\frac{3}{16}$ in.
Back	12ins.	8ins.	$\frac{3}{16}$ in.
Frame overlay pieces (4)	7 $\frac{1}{2}$ ins.	$\frac{3}{16}$ in.	$\frac{3}{16}$ in.

For overlay 1 $\frac{1}{16}$ in. wood, 3ins. by 4ins.

For chassis, $\frac{1}{4}$ in. wood 11ins. wide by 7 $\frac{1}{2}$ ins.

Fittings.—4 nickelated brass curtain pulleys.

6 small screw hooks.

3 Meccano screw collars, 1 spindle and 2 strips.

the other grub screw of the front collar, wind twice round the spindle and pass over the pulleys on hooks 6, 4, 3 and 2 and tie on to hook 1.

The cord should now be fairly taut but not in the least strained. You can adjust the silk thread to make this right by winding it a few more turns round the spindle, or vice-versa.

The string, by the way, should be wound anti-clockwise round the spindle (clockwise if done from the back) and the silk the reverse, so that the hand will move in accordance with the lettering on the dial. Now cut the plywood for the back of the case and screw over.

The Indicator

To make the indicating hand, cut a piece of tinplate to the length given in Fig. 4, punching a $\frac{1}{8}$ in. hole for the spindle. Get a Meccano collar, clean the surface with emery cloth and coat with solder.

Lay the collar on the hand, the holes in both truly in line, and keep in this position by gripping both firmly with an old pair of pliers. Hold over a gas ring until the solder runs, this will sweat hand and collar together.

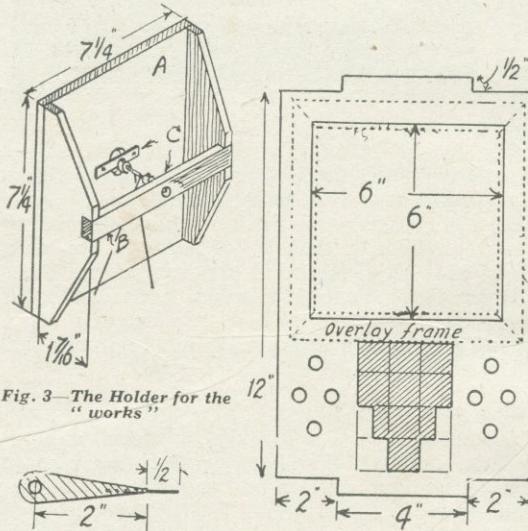


Fig. 3—The Holder for the "works"

Fig. 5—The case front

At the end of the hand, solder to the back a short piece of thin wire, cut this to extend $\frac{1}{2}$ in. and paint the hand with black or red enamel. Fix it temporarily on the spindle.

The Case Front

The front of the case is shown at Fig. 5. Cut from $\frac{3}{8}$ in. thick oak to the shape and saw out the opening. Four pieces of $\frac{1}{8}$ in. by $\frac{3}{8}$ in. wood are cut $7\frac{1}{4}$ ins. long, and mitred neatly at the ends.

Bevel the edges to a thickness of $1/16$ in. and glue round the opening to overlap it by $\frac{1}{8}$ in. In

the rebate thus formed, the glass covering the dial, will afterwards be fitted. Bore a few $\frac{1}{8}$ in. diam. holes to admit air and cover these on the inside with gauze.

The overlay ornament beneath is cut from $1/16$ in. wood, the $1\frac{1}{8}$ in. squares shown being a guide to cutting. It is then glued in place. The glass is fitted in behind with small brads, or wood fillets, and the whole front screwed over the case.

The Dial

Bore all screw holes but fix for the time being with a screw each side only, until the instrument is calibrated. The front can be hinged, of course, but as it will be rarely opened afterwards, simple screwing is sufficient.

The dial, Fig. 6, is best drawn on Bristol board—most stationers can supply this—or white glazed paper. To mark out, first find the centre and describe circle D, 5 ins. diam.

Draw the square E, its sides touching the circle, and inner square F, $\frac{3}{8}$ in. inside it. Now divide the upper half of the circle into 24 equal parts and draw radial lines from the centre through each part to the outer square, E.

With Indian ink, ink in the squares and radial lines between and print the lettering neatly. Now cut a $1\frac{1}{8}$ in. circle out of the centre of the dial and stick the dial to the dial plate A. The case can now be polished.

A brass plate should be screwed to the back of the case and the instrument hung up in the hall, or a passage. Leave it for a few days for the string to acclimatize itself.

Marking the Instrument

To calibrate it, if you have access to a standard barometer wait until it indicates "change," then fix the hand of your instrument in a vertical position on the spindle. No barometer available, wait until the weather is rather dull, but not wet, and then fix the hand vertical to point to "change" on the dial.

Remember that the value of a barometer does not consist in indicating "Wet" when the rain is coming down heavily outside, but in showing which way the weather is likely to turn or, if it is inclined to be stable.

A tap on the glass will cause the hand to give a jerk, and indicate whether the "glass" is rising or falling, in other words whether rain or fine weather is likely to follow or whether the prevailing weather is going to continue.

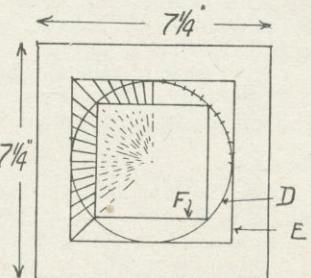


Fig. 6—Marking the front dial

THE PUPPET SHOW

THE Puppets are worked with the fingers, the hand being inside the 'body' of the character. Thus the only part of the Puppet which is visible to the audience is the body above the waist, the head and the arms. It will be readily appreciated that for male and female characters the only possible type of dress is a kind of frock, the lower part of which falls about the operator's wrist.

Incidentally, this also applies to animal characters, although the nature of the material may be selected to give the desired effects. The upper part of the frock is designed and dressed to give the distinction between the male and female characters.

Frock Patterns

Fig. 1 gives the pattern for the frock which forms the basis for the dressing of all the characters. The pattern should be cut out in paper and this paper pattern pinned to two layers of material for cutting out. Turnings are allowed for and although the bottom edge should be hemmed, the sleeves and the neck should be left raw.

Do not forget that for sewing, the pieces of material should be placed with the 'right' sides touching.

After sewing, turn the frock inside out and it is almost ready for fitting to the head. Of course the nature and pattern of the material should

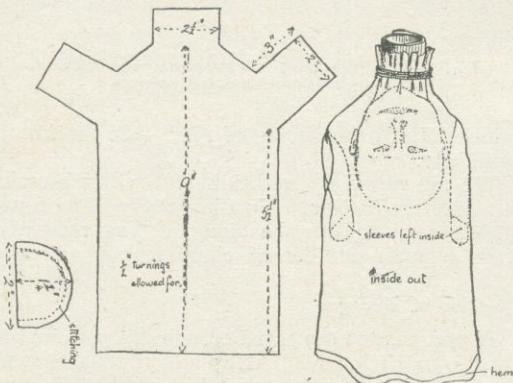


Fig. 2—
The hand

Fig. 1—The frock
shape

Fig. 3—The head and
sleeves inside

be suitable for the character for which the 'frock' is intended.

A few suggestions for the dressing of the typical characters mentioned in the last article will be given at the end of this article.

It is permissible to leave the tips of the thumb and second finger showing for the 'hands,' but unfortunately at times the stage lights are reflected from the nails rather disconcertingly. If this

method is adopted the raw edges of the sleeves must be turned in and neatly sewn.

A much better method is to make 'hands' from white or flesh-colour material according to the simple pattern shewn in Fig. 2. Two layers of material will be required and after sewing, turn inside out. After tucking in the raw edges of the sleeves, sew the hands to the insides of the sleeves.

Now is the time to fit the frock to the head. Turn the body of the frock inside out, and push the head, neck upwards, through the neck of the frock. The head is now inside the frock, which of course is inside out.

After making sure that the head is facing the right way with respect to the arms, dab the neck

DRESSING AND STAGE "PROPS"

and frock neck with glue and bind tightly with thin cord (or strong linen thread as seen in Fig. 3).

Leave in this position until the glue has properly set and then, placing the forefinger of the left hand in the neck of the puppet, the frock may be drawn down over the hand. The thumb is placed in one sleeve and the second finger is placed in the other. This gives you the position for the animation of the puppet—and quite surprising animation it can be too, with a little practice.

No Jerky Movements

An important point to remember is that a simple movement really well done is far more realistic and fascinating than a more complicated movement badly done. You must bear in mind that the whole entertainment value of the Puppets lies in conviction carried by their movements. Jerky movements are undesirable. Each movement should be carried out smoothly and with a definite objective.

Finger and Thumb

Try the simple movements first, both with the right hand and the left, such as hand clapping, gestures, pointing, commanding attention by holding up one hand, folding arms, etc.

These movements involve the use of the thumb and second finger of the performer's hand. A very useful accomplishment is to be able to pick up objects with the thumb and second finger, at the same time holding the forefinger erect.

The tendency is to allow the forefinger to drop forward, which results in the drooping of the Puppet's head—a very undesirable state of affairs. With a little practice in this way, the performer

can manipulate the lighting switches, and the front curtains, without removing the Puppets from the hands.

Head movements are practically restricted to the bow and the nod. Combinations of arms, head and body movements can then be tried and practised, e.g. laughing with the arms thrown outwards and the head shaking, or, weeping with the hands up to the eyes, head bowed forward, the whole body shaking with sobs.

Dress Suggestions

Here are suggestions for dressing the characters.

1. *Old Man.* Frock—broad check or plaid; black jacket; turn down brimmed hat; muffler.

2. *Old Woman.* Frock—black velvet or sateen; print apron; white lace ruffle neck and cuffs; black bonnet.

3. *Young Man or Boy.* Frock—plain brown; knitted woollen jersey; school cap.

4. *Young Woman or Girl.* Frock—brightly coloured, coloured sash in contrast, no hat, fair curly hair with ribbon.

5. *Policeman.* Frock—dark blue with metal buttons, stripes on sleeves, helmet with badge.

6. *Magician.* (a) Frock—black with star and moon shapes in silver paper sewn here and there, an extra pair of very baggy sleeves should be fitted to the shoulders, tall conical cap with crescent moon in silver paper on the front, long flowing white beard.

(b) Oriental with dark skin, shaggy black beard and moustache, frock—white with richly coloured drapings from the shoulders, hands in brown material, white turban (bandage) studded with imitation jewels, one very large 'diamond' being in front.

7. *Schoolmaster.* Frock—dark material covered by flowing gown, to wear collar and tie (paper), 'mortar board' hat (part of rubber ball and piece of cardboard) tassel from Christmas-card cord.

8. *Dog.* Frock—white blanket painted with black or brown patches, 'hands' ditto.

9. *Rabbit.* Frock, white blanket, 'hands' ditto.

10. *The National* figures follow the above type of treatment.

Stage Properties

The golden rule is that the stage properties should be as few and simple as possible. The individual properties are suggested by the actual production under consideration.

There is one interesting item which will be dealt with viz. a Magic Chest for the Magician.

The drawings in Fig. 4 will make the construction quite clear. The manipulation of the lid by the wire is the means of the magic raising of the lid as seen by the audience.

A Fake Chest

Then again, the fake bottom (or rather absence of bottom) behind the stage, enables the magician to produce unexpected objects. As an example,

in a recent Puppet Show, the Magician, by means of a magic sign and incantation (with appropriate gestures) caused the lid of the box to be automatically raised.

The Puppet was on the right hand, the left hand manipulating the chest behind the stage.

A Good Trick

Into the chest, in full view of the audience, the Magician then placed, one after the other, three pieces of coloured paper, one red, one white and one blue. A further mystic sign caused the automatic closing of the lid of the chest.

Following certain incantations and three taps on the lid, the lid was again raised and the magician, helped by the left hand inside the chest, was able to draw forth yard after yard of paper chain, the links being red, white and blue.

Of course this theme is endless; whole silk

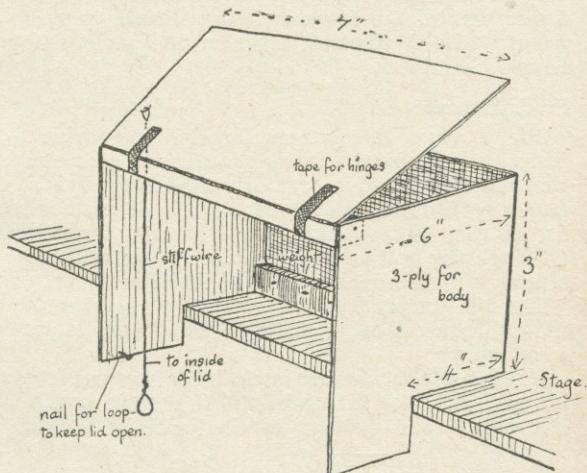


Fig. 4—The Treasure Chest Property as mentioned.
Should be appropriately painted

table cloths from skeins of silk, a flower from a bean, etc.

We are now in a position to begin rehearsing our first production. No difficulty will be found with regard to Plays as long as you remember that a small number of characters is essential.

Question of Dialogue

If you cannot get satisfied, what about writing your own dialogue? After all, you have made the theatre and the actors, and you will be directing the stage lighting and the production of the play. You can supply the only missing link by writing the play yourself.

You must enlist the help of a number of friends to take the 'voices' of the characters and to help manipulate the Puppets if necessary.

Finally, remember that the movements of the Puppets should be smooth and definite, and try to indicate the speaker with suitable gestures on his part.

(To be Continued)

A MODEL STEAM ROLLER

IT is a long time since we gave our readers a design for a Steam Roller to be made up as a toy, and we believe the one given here will find favour with our fretwork toy makers.

Our sketch gives an admirable impression of how the engine will look when completed, and when we say that the toy measures 14ins. long and 6½ins. high, it will be realised that the parts which go to make it up are all of such a size that they are easily handled and simple to assemble.

Carefully and accurately drawn outlines of all the parts are essential, and the fretsaw will be used throughout for the cutting with a medium grade saw.

The first pieces to be prepared and cut will be those shown in Fig. 1 as "A" and "G," and a piece of ½in. wood 10½ins. by 7ins. will be lined up with ½in. squares as shown and the outlines drawn in, care being taken to get the positions of the interior holes and the top slot in "G" correctly placed.

The small part "H" can also be made from this panel of wood, the centre for striking the arc being shown so it may be easily drawn in.

Forming the Boiler

The next parts required are three discs 1¾ins. in diam., two as "B" cut with halvings to fit into A, and one, a plain disc for gluing and nailing on the end as shown in Fig. 2. These discs are to take the 1/16in. wood (D) which will be bent round them and glued and close pinned if necessary.

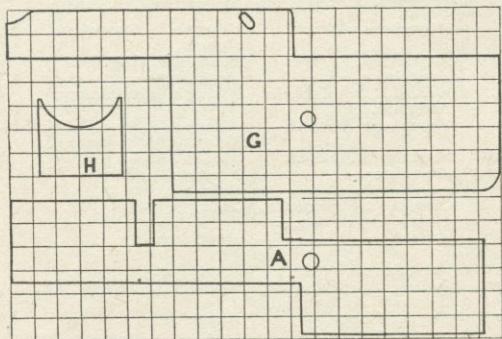


Fig. 1—How to draw the parts

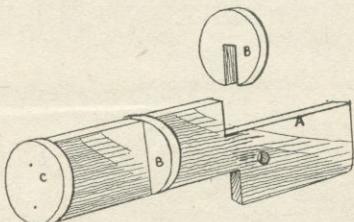


Fig. 2—The boiler framework

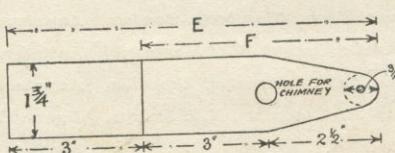
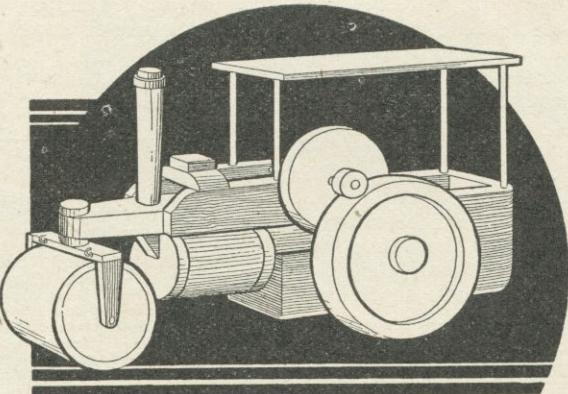


Fig. 3—Parts E and F are this shape



A Simple Novel Toy in Wood

This 1/16in. piece measures about 5½ins. by 6½ins.

The next parts to make are the two shown in Fig. 3. Both these are ½in. thick, one "E," being 8½ins. long, and "F" 5½ins. long. They will be glued together later on and fixed in between the sides "G," as shown in Fig. 4.

The Boiler Support

The two parts I and J are next to be drawn and cut, I from ¼in. wood 4ins. by 1¾ins., and J from ½in. wood 2½ins. by 1¾ins., the final positions of these parts being shown in Fig. 5, one side G with H attached, and the two pieces I and J also put on before the boiler section A is slipped into place over H and the other side G put on. Piece E is then screwed to the boiler, the screws running into the discs B and C and piece F then glued over this and screws put through the sides G into it.

A small triangular bracket piece should be glued underneath E, to it and to the end of the boiler. This little piece is seen in the detail Fig. 6.

On top of the sides "G," and fixed almost at the ends are two pieces "S" and "T," "S" being

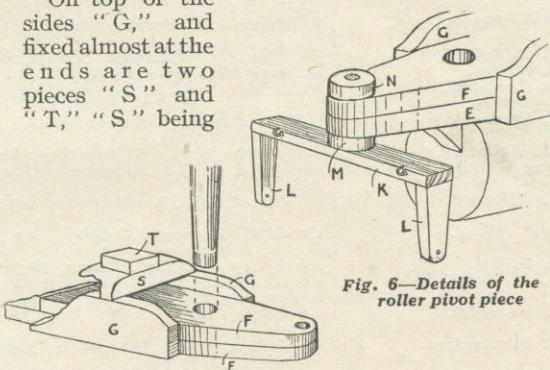


Fig. 6—Details of the roller pivot piece

Fig. 4—How the smoke stack is fitted

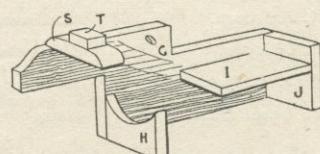


Fig. 5—A helpful constructional detail

$\frac{2}{3}$ ins. by $1\frac{1}{2}$ ins. and $\frac{3}{8}$ in. thick and shaped simply at each end, while "T" is a plain square of wood also $\frac{3}{8}$ in. thick and $1\frac{1}{2}$ in. by $\frac{3}{4}$ in.

The main body portion of the engine is now complete, and it may be further strengthened by adding small blocks of wood glued into the angles which are beneath and out of sight and also by screws.

It should be noted that the hole for the chimney is cut in piece "F" only, the $\frac{3}{8}$ in. thickness giving ample depth and strength for the fixing.

Roller Spindle

Two discs "M" and "N" of $\frac{1}{4}$ in. wood and both $\frac{3}{4}$ in. diam. are cut, with $\frac{1}{4}$ in. holes in centre to take the spindle of the front roller attachment. The disc M will be glued in place on to E, but disc "N" being glued to the top of the spindle, will not of course be attached until that has been pushed through the holes in E and F and also M.

The frame to contain the front roller is made up of the three parts "L," "L," and K. The two parts L are of $\frac{1}{4}$ in. wood $1\frac{1}{2}$ ins. long by $\frac{1}{4}$ in. wide tapered slightly towards the bottom and

bored ready for the nails which will hold the roller. Part K is $4\frac{7}{8}$ ins. by $\frac{1}{2}$ in. wide, and pieces L are glued and pinned securely to the ends of this piece as seen in Fig. 6.

Two small brass hooks are ultimately screwed

CUTTING LIST			
A—1 piece $10\frac{1}{2}$ ins. by 3ins. by $\frac{1}{4}$ in.	S—1 piece $2\frac{1}{2}$ ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	B—2 pieces $1\frac{1}{2}$ ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	T—1 piece 1in. by $\frac{1}{4}$ in. by $\frac{1}{4}$ in.
C—1 piece $1\frac{1}{2}$ ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	U—1 piece $\frac{1}{4}$ in. by $\frac{1}{4}$ in. by $\frac{1}{4}$ in.	D—1 piece $5\frac{1}{2}$ ins. by $6\frac{1}{2}$ ins. by $1/16$ in.	V—1 piece $6\frac{1}{2}$ ins. by 4ins. by $\frac{1}{4}$ in.
E—1 piece $8\frac{1}{2}$ ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	X—1 piece 1in. by $\frac{1}{4}$ in. by $\frac{1}{4}$ in.	F—1 piece $5\frac{1}{2}$ ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	Y—4 pieces 4ins. by 4ins. by $\frac{1}{4}$ in.
G—2 pieces $10\frac{1}{2}$ ins. by 4ins. by $\frac{1}{4}$ in.	Z—2 pieces 4ins. by 4ins. by $\frac{1}{4}$ in.	H—1 piece $1\frac{1}{2}$ ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	AA—1 piece 3ins. by 3ins. by $\frac{1}{4}$ in.
I—1 piece 4ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	1 piece $\frac{1}{4}$ in. dowelling $5\frac{1}{2}$ ins. long (rollers).	J—1 piece 4ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	1 piece $\frac{1}{4}$ in. dowelling $1\frac{1}{2}$ ins. long (rollers).
K—1 piece 4ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	1 piece $\frac{1}{4}$ in. dowelling 3ins. long (rollers).	L—2 pieces $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in. by $\frac{1}{4}$ in.	1 piece $3\frac{1}{16}$ in. dowelling $3\frac{1}{2}$ ins. long (flywheel).
M—1 piece $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in. by $\frac{1}{4}$ in.	4 pieces $3\frac{1}{16}$ in. dowelling 3ins. long (canopy).	N—1 piece $\frac{1}{4}$ in. by $\frac{1}{4}$ in. by $\frac{1}{4}$ in.	1 piece $\frac{1}{4}$ in. 3ins. long (chimney).
O—1 piece $3\frac{1}{2}$ ins. by $2\frac{1}{2}$ ins. by $\frac{1}{4}$ in.		P—2 pieces $2\frac{1}{2}$ ins. by $2\frac{1}{2}$ ins. by $\frac{1}{4}$ in.	
Q—1 piece $2\frac{1}{2}$ ins. by $2\frac{1}{2}$ ins. by $\frac{1}{4}$ in.		R—1 piece 4ins. by $8\frac{1}{2}$ ins. by $1/16$ in.	

into K, to which cord is attached for pulling the engine along.

As there is insufficient space here to complete the article on this interesting little toy model, we are compelled to hold certain parts over until next week.

(To be Continued)

HOBBIES LEAGUE CORRESPONDENCE CLUB

These Members of Hobbies League would like to get in touch with other readers and so form pen friendships which will undoubtedly prove interesting to all. In this way, one has a wide circle of friends and increased knowledge in people and places, not only in one's own country, but all over the world. Members should write direct to the addresses given, stating their full address and age, adding any hobbies in which they are interested. Hundreds of members have already taken advantage of this Correspondence Club in this way and others who wish to do so should notify the Registrar with the necessary particulars.

NAME	ADDRESS	WANTS FRIENDS	INTERESTS, Etc.
H. Chambers.	Edentullick, Dromore, Co. Down, Ireland.	S. Africa, U.S.A., Canada, India, Gt. Britain, Anywhere Abroad.	Fretwork, Stamps, Photos. Wireless.
Mary Hogan.	9, Furness St., Burnley, Lancs.	Anywhere.	Stamps, Snapshots, and Sports.
E. T. Friend.	34, Mount Pleasant Rd., Southampton.	Anywhere.	Fretwork, Stamps.
A. N. Oji.	Railway Stn., Omoba, Nigeria.	U.S.A., Canada, Ethiopia.	Anything.
D. Campbell.	14, Rectory Rd., Felling-on-Tyne, 10.	Anywhere Abroad.	Stamps, Aeroplanes.
J. Neve.	"Ranji-Khana," Smardon, Kent.	Anywhere Abroad.	Stamps, Fretwork, Matchbox Labels, Photography.
W. Wallace.	10, Helena Ave., Whitley Bay, Northnd. c/o Ong & Co., 53, Jalan Besar, Singapore, S.S.	Anywhere Abroad.	Model Ships.
Ong Wee Bee.	35, Forest Rd., New Ollerton, Notts.	Anywhere.	Fretwork, Stamps Matchbox Labels.
A. Millward.	c/o J. V. Okpokuwu, Colliery, Iva Valley, Enugu, Nigeria.	Straits Settlements, Gibraltar, Africa.	Stamps.
J. U. Okuli.	Iva Valley Rly. Stn., Enugu, Nigeria.	Anywhere.	Anything.
S. U. Oti.	c/o D. O. Anyaegbunam, High Court, Enugu, Nigeria.	India, America, England, Ireland, etc.	Fretwork, Games, etc.
P. O. Mazeli.	c/o Jadavji Virji, Salim Rd., Mombasa, Kenya.	England only.	Anything.
J. Maganalal.	51, St. Francis St., Kospikwa, Malta.	Europe, especially England and France.	Cig. Cards, Gardening, Tricks (Magic), etc.
C. Huntingford.	1, Harwood Ave., Mitcham, Surrey.	Anywhere.	Fretwork, Cig. Card Collecting.
F. E. Morton.	41, Hilton Ave., Hall Green, Birmingham. P.W.D. Office, Batu Pahat, Johore State, Malaya.	Anywhere.	Anything.
Colin Duckworth.	15, Townsend Lane, Kingsbury, London, N.W.9.	Anywhere.	Stamps.
T. C. Chako.	Wellington Rd., Vincent Hill, Mussoorie, (U.P.), India.	Anywhere.	Anything.
A. Freeman.	c/o John O. Ijeh, Contractor, Umuahia, S. Nigeria.	Anywhere.	Anything.
S. Dhingra.	418a, Lemon St., Seremban, N.S. Malaya.	Boy or Girl, over 14 Especially British Empire.	Anything.
Alex. C. Ijeh.	Government College, Umu-Ahia, via Port Harcourt, S. Nigeria, B.W.A.	Anywhere.	Stamps and Sports.
Y. Ismail Jnr.			Anything
P. K. C. Nwobu.			

METAL WORK

TRAYS and dishes made in metal offer great scope for the amateur designer-craftsman. Many varying designs can be executed with very few tools, and just three of them are shown above. The processes involved in making all these trays are very similar.

For the ash tray cut a disc of copper or brass, thickness 20 gauge, 5ins. in diameter and file up the edge true. Then from a block of hardwood—beech is preferable—measuring about 6ins. by 1½ins. by 1½ins., cut out the sinking as shown in detail (c). This is to raise the edge of the tray on and the end of the sinking should be a curve ¼in. in radius.

Raising the Edge

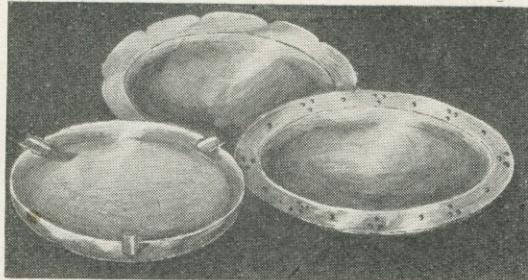
Next soften the disc by heating it and cooling in water. The next job is to raise up the edge of the disc to the curved shape as shown below (d) with a ball peined hammer.

To do this, first fix the wooden block in the vice; then hold the edge of the disc in the hollow of the block and strike it with the ball end of the hammer. Keep rotating the disc and continue to strike uniform blows with the hammer until you have been all round the edge.

Then repeat the process until the edge of the tray has sunk to fit in the hollow of the block all round. It will be necessary to soften the metal once or twice during the rounds of hammering

because copper and brass harden under the hammer. You will easily know when the metal is getting hard because it seems brittle and will not 'work.'

Now test the height of the raised edge all round to see if you have raised it uniformly. If you find some parts are low, more hammering must be given to those places.



SMALL TRAYS AND DISHES

Also, continually watch to see that you are keeping the disc round. The next job is to "planish" the tray. This is done on a round stake as shown at (f).

The stake is preferably made from a bar of mild steel about 1½ins. in diameter, but the end of a round piece of beech will serve the purpose. It will be seen that the edge of the stake must be shaped to fit the edge of the tray.

Getting a Shape

Soften the metal again and clean it with pumice powder and water, or with metal polish. Then fix the stake in the vice and lay the tray, placed upside down, on it. Use the flat face of the hammer this time and start striking light blows in the centre of the tray.

Gradually work towards the outside by making circles of hammer blows—each circle of blows should overlap the previous one—until the bottom is flat. Then, still continuing outwards, planish the round edge of the tray working on the edge of the stake.

Planishing to Harden

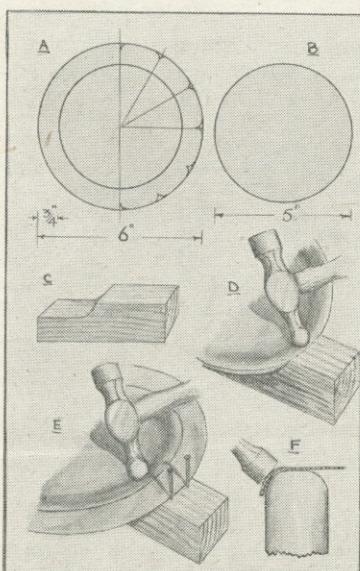
The planishing, if done carefully, will bring the tray into good shape and will also harden the metal again so it holds its shape.

To complete the ash tray, cut a strip of metal 2½ins. by ¼in. for the cigarette holders and make it hollow by hammering it into a groove cut across a piece of wood. Cut it into three pieces and file the ends up smooth. Then file three equally spaced hollows round the edge of the tray so that the holders fit in them and soft solder them in place. Finish the tray with metal polish.

Another Style of Rim

The other two trays shown above are hollowed like the ash tray but they have flat rims round them. The only difference in the process of making is shown in the detail (e).

Suppose the rim is to be ¾in. wide, then drive two nails into the high part of the beech block ¾in. from the hollow edge of the sinking and use these as a guide to get the rim to the correct width. Trays with rims will be found to be a little more difficult to make, as careful hammering must be done to get a sharp edge between the rim and sinking.



Details of shaping mentioned

You will find it necessary occasionally to use the flat face of the hammer on the rim during the sinking process as it will tend to buckle.

The edge of one dish is shown cut to a decorative shape and the setting out for this is shown in detail (a). The small parts should be filed away after the dish is planished.

On the other rimmed dish decoration is provided by a pattern of embossed balls on the rim. These are easily done.

Take a short piece of iron or mild steel (an old nail punch will do if not too hard to file) and file the end up round. Mark out the pattern on the underside of the rim. Next lay the rim face down on a piece of wood and strike the punch sharply with a hammer in the spots required.

A little practice will help you to make them neatly, and a variety of patterns can be built up by altering the shapes of the punches.

(To be continued)

COLLECTING POSTMARKS

EVERY few of the more popular hobbies return so high a dividend of pleasure and interest for so small a cash outlay as will postmark collecting.

The hobby is not new, nor is it unknown, but the past few years have increased the number of its devotees considerably.

A creditable collection can be built up simply by obtaining examples from the day's post, and friends are often keen to help, sending post cards from out-of-the-way places and scouring their waste-paper baskets for legible examples of the 'postmaster's art.'

The specimens thus obtained may easily be pasted on ordinary filing cards, with a note regarding the place of issue, or a scrap-book will serve with the postmarks pasted or hinged under the name of their respective countries.

The Post Office Guide is an invaluable aid in identifying postmarks, containing as it does a complete list of offices in the United Kingdom, while the Irish Free State publishes a similar work which sets forth the English equivalents of places bearing Irish names. An example of this is Cork, whose postmark bears the Irish rendering, Corcaigh.

The days of the mail-coach system and Sir Rowland Hill are recalled by many of the rarer specimens, and here the scope for investigation

their places of origin, and the collector's geographical knowledge increases with every acquisition. From being mere names, Penang and Philippolis will become existent as places; Kopeopeo, from sounding like the name of some medicinal drug will emerge as a small New Zealand town—for the genuine enthusiast rarely acquires a specimen without pursuing a desire to know exactly where it came from.

That the hobby need not be a strictly indoor pursuit is clear. A walking-tour, for example, could enrich one's collection enormously if a self-



On a letter posted at sea



From the Arctic Circle

addressed post card were dispatched from even a few of the curious, out-of-the-way places one visits in this way.

A Collector's Club

There is a club in the South of England devoted to the interests of postmark collectors whose members range in status from office boy to baronet. Notes and queries relevant to the hobby are circulated periodically, together with a parcel containing many thousands of examples from the earliest mail-coach 'postmarks' to the modern meter marks.

Highlights from the collection of one member who specialises in modern postmarks include legible stamps of Hell (Norway), Paradise (Coventry, England), and British Legion Village (Kent, England).

Altogether a most interesting and instructive hobby.

And, since the writer's collection of over three thousand specimens has been amassed at a cost or less than fifteen shillings, it can be said with truth that it is an inexpensive hobby, too!



The British Legion
Village mark



The Ship Mail
Room

into the early rites and duties of the postal service is unlimited. The beginner, however, would do well to concentrate on modern postmarks which are more easily amassed and identified.

Foreign postmarks have an interest as varied as



TAKING FLASHLIGHT PICTURES

(Continued)

LET us go a step further with the use of flashlight powder and see the best way to use it at home or on any indoor work.

Immediately the flash has taken place, turn to the camera and close the shutter, then switch on the light.

Now before you do anything else, change that film for the next exposure. Do not forget this, in fact you ought if you are going to do much flashlight work, make a habit of changing immediately after the light has been put on again, for it is so very easy to forget to do this when the excitement of the flash is still with you.

A Word of Warning

At this stage it is very necessary to warn you of the possibility of accidents and where these might occur. Sometimes it happens that there is not sufficient power in the smouldering spark of the touchpaper to ignite the powder and at times the spark for some reason is extinguished before it reaches the powder.

Do not be in a hurry, but wait a minute or two before approaching the charge to give it a fair chance in case there is still a tiny spark left. If at the end of your wait it has not gone off, then place another piece of touchpaper and ignite it in the way already described. Never mind the camera lens being open; that will not matter so long as you do not light your match in front of it. You must, of course, always do this behind the camera. Keep your face and hands well away from the flash always.

Keep it Clear

Sometimes it happens also that the flash will occur before the touchpaper has completely burned away and the discharge will throw the remainder of the paper on to the floor or table. If it is still smouldering it may burn a hole in the carpet or tablecloth, so you must be prepared for this.

It is best to remove or be well away from anything which is inflammable or highly polished, and to place some old piece of material on the carpet where you are operating.

These precautions are just to remind you that a little care is required, and if taken, no harm need occur either to you or the furniture.

Taking Groups

When taking a group, it is, of course, necessary to be farther away to get all into the picture. For this purpose you must make use of the view-finder of your camera to see that all are included. Then you must use the tape measure to be sure of the distance and set the focussing scale accordingly. If the camera is a simple box form

without focussing scale, then you will have to chance a flash, but before doing so take a note of the distance for future occasions.

When you have the distance, refer to the tables on the direction leaflet to ascertain the correct amount of powder required for the exposure and also the stop.

There is really no end to the work which can be done with flashpowder once you have mastered the initial difficulties and, after all, these are so very few that they are not worth much thought as they can be quickly mastered as they come along.

For Advertisements

There is however, one very particular branch which we do most strongly recommend and advise our readers to concentrate on, it is what we will term Examples for Advertisements. Take up any newspaper and you will find quite a number of household articles being regularly advertised and many of them are illustrated showing the article in actual use by the lady of the house.

Or if it happens to be something which a gentleman uses, then you will find a picture of him doing the job. It may be an article of food and here perhaps the children have been brought into the picture whilst dogs are quite a feature of some advertisements.

Original Ideas Needed

Work out new ideas of an original nature and submit the results to the manufacturers. Those who are anxious to turn their efforts to good account will find this a very fine field, as sometimes good sums are paid for ideas of quite an original character. It is not necessary that your suggestions should be humorous—many firms will not touch humour in their advertising because they know that it has to be very exceptional and really good and it is difficult to maintain good humour in a series.

Some Helpful Suggestions

Get one of your lady friends to be your model, and give her anything in the nature of a household article—furniture polish, vacuum, someone's baking powder, or a packet of tea or coffee, a tin of sweets and so on. Once you start thinking about this you will find that ideas come freely and you will have many opportunities present themselves.

Now we will tackle something a little different and one that can give a lot of fun to the amateur and to those who act as his models. Silhouettes are something which everyone of you can do.

With a shillingsworth of powder you can take about a dozen exposures, so get a spool of film

and load it into your camera for a bit of fun one evening. If you have an attic or lumber room which can be cleared to give you a fair amount of space, you can do the work under ideal conditions. It can however, be done in any ordinary room.

Silhouette Pictures

First, you must stretch a white sheet across the room by hanging it over a rope or string. It should reach not less than six or seven feet from the floor and there should be a complete absence of folds in it. The distance between it and the camera depends on the distance at which your camera works, so look on the distance scale at the side of your lens. If you can work at eight feet, then the sheet must be at least eight feet away from where you intend to place the camera. In fact, you should be able to allow for another two feet, making a minimum distance of ten feet over all.

The more you can give the better it is for you and the greater are your opportunities. There should also be a space for you to pass on the other side of the sheet, remember.

A Portrait Silhouette

If you are going to make a simple silhouette portrait, place your friend on a chair in front of the sheet and fairly close to it. Now carefully measure the distance from his face to your lens and make quite certain that the camera is racked out to that distance. Take out the amount of powder (for this work it is not necessary to be too exact) and having placed the charge in position on the tin tray or whatever means you use for discharging, take it round to the back of the sheet.

Put it immediately behind your friend and in a direct line with the camera. By this is meant that if you were to place a straight rod from your camera to your friend and then could continue it through the sheet, it should come right on to the charge of powder. This is rather important, and must be done if you want successful results.

So far you have had the light on; now you must turn it down. Or, if you have gas, there is no reason why you should turn it right out as a little glimmer will not affect the work. Open the lens and ask your friend to keep perfectly still for a few seconds.

Go behind the sheet and ignite the powder, taking care to keep yourself between the sheet and the lighted match to shield it from the camera. As soon as you have set the touchpaper going, drop back into the room and wait for the flash to take place.

Close Down

Then, as soon as it has gone off, go to the camera and shut the lens and turn the film for the next exposure.

There are heaps of subjects, both humorous and serious that can be taken in this way and which will make very interesting additions to your albums or collections, but so as to put you on the right line of thought we will describe one or two and how they should be done.

Suggested Pictures

"The Boxing Match." Get two boys and place them before the sheet in the same position as for the portrait, gloves on and in a sparring pose. The "Final Touch," here one of the boys would be holding a chopper over the head of the other and with the edge resting on the head. "Mischief Brewing," let one of the boys be whispering to the other.

Everything is done exactly as described for the portrait and you will find no difficulty in using the whole of your film and the carton of flashpowder.

Photographing Plans or Drawings

It sometimes occurs that a copy of a plan or drawing is required and it must be exact in every detail. A few grains of flashpowder will give it in a very short time. Place the plan on the wall or pin it to a board and arrange the camera so it is pointing straight at the centre of it.

Then measure the exact distance and see this is correct with the scale. Get the charge ready. If the plan is on white paper you will only need half or even less powder than you would if you were going to take a portrait.

Open the lens and fire away. Take care to get the camera perfectly square with the form to be copied so when an enlargement is made from the negative, its lines will be rectangular and every letter can be read.

(To be Continued)

Model Ships and Railway Books

MODEL Ships and Railways always have a peculiar fascination for our readers, and we have recently been keenly interested, as they would be, in the catalogues published by Bassett-Lowke Ltd. of Northampton and London.

There is one for Model Ships, and another of Model Railways, each with well over 100 pages and packed with pictures and information.

Details are given of the latest modern ships as well as ancient galleons, whilst in the railways, we

have the modern streamline giants of 100 miles an hour compared with early locomotive of midget size and power.

There are, in addition, the hundred and one little accessories you need for your railway or your ship, and each one is an exact replica of the real thing carried out beautifully.

Either of these catalogues is obtainable for 6d. and readers will find them helpful and interesting books to have.

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finish for
woodwork**

'Varnene'—the deep penetrating Oil-Varnish Stain will ensure a far finer finish to your woodwork. The stain in 'Varnene' sinks well into the wood, leaving on the surface the clear varnish that permits the colour and figuring in the wood to be seen to their best advantage. 'Varnene' also ensures a hard wearing, high gloss that, unlike most varnish stains, will not readily chip or scratch. Its free flow permits the even distribution and uniformity of colour essential to a first class finish.

In Dark Oak, Walnut, Mahogany, Light Oak, Ebony Black and Clear (Colourless) Varnish.

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In 6d. 1/- and 1/6 Tins

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STE-FIX!**

STE-FIX is the adhesive to use on your models and fretwork—in fact wherever a really strong and powerful adhesive is required.

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STE-FIX

THE GLUE THAT GRIPS!

KOLYNOS PICTURE PUZZLE COMPETITION NOVEMBER 1937 LIST OF PRIZEWINNERS

Owing to the success of the above Competition the prize money was increased from £11 to nearly £20.

CORRECT ENTRIES. 16 Prizes at 15/- each :

H. Barbour, Rayton, Bulawayo ; R. S. Turter, Montego Bay, Jamaica ; G. Turner, Wokingham, Berks ; A. Hood, Arbroath, Angus ; M. O. Wellington, Clapham Common, S.W.4 ; B. Woodruff, Maidenhead, Berks ; W. Caine, East Dulwich, S.E.22 ; E. Watt, Bancory, Kincardineshire ; N. Freeland, Hastings, Sussex ; S. Hawkes, Burham, Nr. Rochester ; A. Raybould, Hedesford, Staffs. ; B. Neal, Bramhall, Cheshire ; D. Malpass, Smethwick, Staffs. ; D. C. Ferguson, Waterford, Ireland ; J. Maddin, Leigh-on-Sea, Essex ; P. Fallows, North Vancouver, B.C.

ONE SPECIAL PRIZE. 1 Prize at 7/6 :

B. Hamilton, Ontario, Canada.

NEATEST ENTRIES—ONE MISTAKE. 17 Prizes at 7/6 each : G. R. Pickard, Wollaton Park, Nottingham ; E. G. Tostevin, St. Peter's, Guernsey ; J. Pugh, Peverell, Plymouth ; K. Rutherford, Wallsend, Northumberland ; I. Burden, Erdington, Birmingham ; S. Miller, Johannesburg, T.V.L., South Africa ; E. I. Payne, Colchester, Essex ; G. Allen, Callington, Cornwall ; K. Case, Fulham, S.W.6 ; A. H. Barracough, 27 Victoria Road, Colchester ; R. E. Salt, Hay Mills, Birmingham ; B. Papworth, Deal, Kent ; J. Forsyth, Riddrie, Glasgow, E.1 ; R. Smith, Doncaster ; K. Smith, Anstruther, Fifeshire ; B. Glyn Denton, Worksop, Notts ; G. Amey, Salisbury, Wilts.

HIGHLY COMMENDED. 2 Prizes at 5/- each :

R. Allan, Cork. ; H. Kielland, Montreal West, Canada.

COMMENDED. 4 Prizes at 2/6 each :

J. E. Dove, Clerkenwell, E.C.1 ; F. Keddie, Llangarron, Hereford. M. Sidwell, Stoke, Devonport ; N. Smith, Oswaldtwistle, Lancs.

THE CORRECT SOLUTION WAS

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decide to do your own DEVELOPING & PRINTING and get more interest out of your hobby

The AZOL method of developing is simple and economical and no previous experience is needed to obtain successful results.

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MAKE USE OF THIS OFFER

Send P.O. 1/7 for a Trial Set of Chemicals, including: 1-oz. trial bottle of AZOL, to develop 12 Spools $3\frac{1}{2} \times 2\frac{1}{4}$. 4-oz. tin ACID-FIXING, to make 30 to 60-oz. solution.

1 Packet M.-Q. Developer, sufficient to make 3 dozen Gaslight Prints.

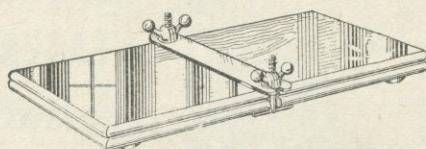
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Johnson & Sons

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MAKE THIS TIE PRESS for 1/6



We supply a complete parcel comprising : 2 pieces good quality hardwood ; 2 cramping plates with polished parts. 4 fixing screws for plates ; 4 rubber feet with screws. Postage 6d. extra.

Hobbies Ltd., Dereham and Branches

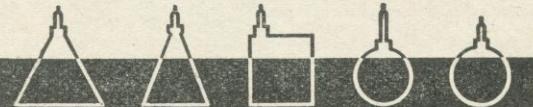
"Valvespout"

LEAKPROOF OILCANS

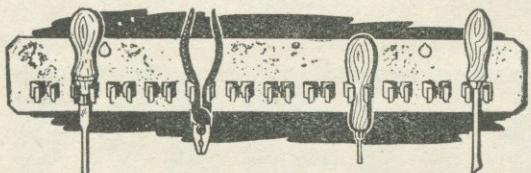
are something extra special in oilcans—instead of taking the cap off each time you wish to use the can—you just give it half a turn and it's open—you cannot unscrew it, so it won't get lost.

Lots of different models obtainable from all Hobbies branches or Good Tool Dealers, at 10½d. and upwards.

PARKER-HALE LTD. - BIRMINGHAM 4.



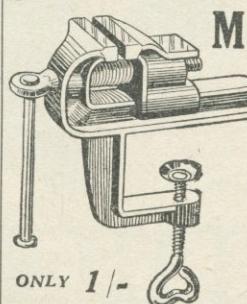
All-Steel Tool Rack



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Twelve clips strongly fixed on a steel wall-plate. To hang on the wall or in tool cupboard. In two sizes : 13in. 1/6; 18in. 2/-. Post 4d. & 6d.

Model-Makers need this Small Vice



ONLY 1/-

From Hobbies Ltd.
Branches everywhere
or by post (4d. extra)
from Dereham Norfolk

Not a toy, but a practical little vice worth much more than its modest price to the keen model-maker and handyman. Jaws ½in. wide. Get one NOW!

SAVE MONEY on these bargain parcels of wood

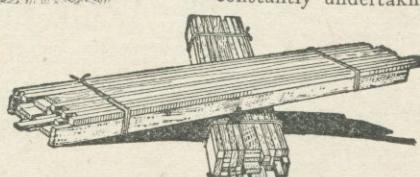


MAHOGANY BOARDS

A number of boards of good quality mahogany 3/16in. thick. In varying widths from 9 to 12ins., and totalling six square feet of wood altogether. Ask for Hobbies 6ft. Mahogany Parcel

PRICE 4/- (Postage 7d.)

The handyman is always wanting fretwood for various purposes. The parcels shown are special cut lines of good quality boards planed both sides and ready for use. Not a bit of waste among them. Every woodworker should have a stock by him to serve the odd jobs he is constantly undertaking.



The HANDY PARCEL

A special parcel of assorted wood of all popular kinds. Narrow boards from ¼in. to 1in. thick—oak, mahogany, satin walnut, etc., planed and ready for use. Ask for Hobbies Handy Parcel.

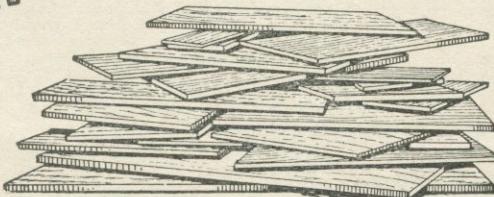
PRICE 1/6 (Postage 7d.)

ALL TIMBER GUARANTEED

SOUND BOARDS ONLY

PLANED STRIPWOOD
Planned strips of wood 18ins. long and ranging from ½ by ¼ to ½ by 1in. Suitable as blocking pieces or for model making. A special assorted parcel, containing 50ft. of wood, ready to cut in any lengths. Ask for Hobbies 50ft. assorted Stripwood.

PRICE 2/6. (Postage 4½d.)



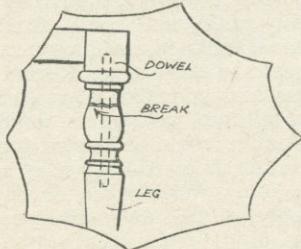
If you are interested in woodwork, get Hobbies booklet on Timber, Plywood, Beading, Moulding, etc. Free on application to Dept. H8, Hobbies Ltd., Dereham, Norfolk. Obtainable from leading ironmongers or Hobbies own Branches at 16 New Oxford St., London, W.C.; 147 Bishopsgate, E.C.; 83 Newington Butts, S.E.11; 326 Argyle St., Glasgow; 10 Piccadilly, Manchester; 9a High St., Birmingham; 4 St. Paul's Parade, Sheffield; 10 Queen Victoria St., Leeds; 25 Bernard St., Southampton. By post from Hobbies Ltd., Dereham, Norfolk.



For original Tips published the sender will receive a Hobbies Handy Propelling Pencil. We cannot acknowledge all those received, or guarantee to print them. Send to The Editor, Hobbies Weekly, Dereham, Norfolk. Keep them short and add rough pencil sketches if possible.

Mending Legs

HERE is an interesting tip for mending table and chair legs, if they become broken. All you require is a piece of dowelling about $\frac{3}{4}$ in. or 1 in. in diam. according to size of leg, and some



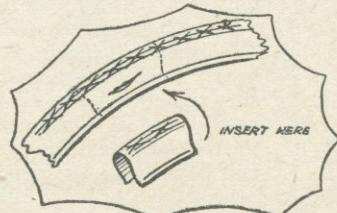
glue. Where it is broken, bore a hole down the leg as in sketch the same size as the dowel, and also through the top part. Next drop some glue into the holes and put the dowelling in, and then you have your job neatly finished after varnishing over.—(R. Saunders).

Handy Kettle Holder

KNOCK a tack in the wall near the mantelshelf. Knot one end of a piece of elastic to the tack and the other end to a kettle holder. After being used, the kettle holder shoots to its normal place and is always at hand.—(A. Thompson).

Cycling Hint

THIS is a very useful tip to a cyclist who has a good tyre but it is spoilt by a crack or a hole. If one has an old tyre,



cut a section of it as Fig. 1, then place it inside as Fig. 2. This covers the hole and prevents the inner tube coming out or glass getting inside.—(N. Jackson).

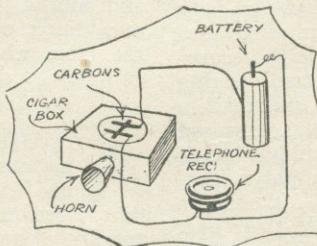
HINTS & TIPS WORTH KNOWING

Lead Ship Accessories

HERE is a tip which may be of use to model boat builders. I have found that when one wishes to make lifelike accessories they are best made of lead. Small dinghies, lanterns, windlasses, etc., can be easily cut out of soft lead with an ordinary penknife and they take the paint well. This is a good method for those who wish to build models made entirely by themselves.—(D. Littey).

Simple Telephone Transmitter

TO make a simple telephone transmitter, cut a 3in. hole out of the top of a cigar box also cut a hole $\frac{1}{2}$ in. diam. out of one side, glue a disc of thin cardboard over the large hole. Next make a horn of sheet cardboard with a $\frac{1}{2}$ in. diam. hole at the small end and a $2\frac{1}{4}$ in. diam. hole at the large



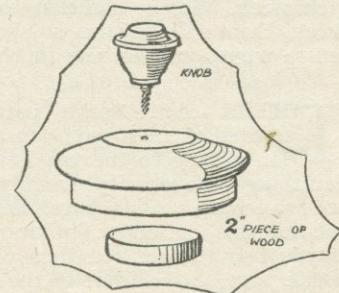
end, and have the horn about $3\frac{1}{4}$ ins. long. Set the small end in the hole in the side of the box. Now lay 3 carbon rods on top of the large disc as shown in the illustration and connect it with a battery and telephone receiver. You now have a complete telephone that will transmit one way. Get a friend to speak into the horn while you listen in at the other end, when you will hear every word spoken clearly and distinctly.—(M. C. McGovern.)

Broken Drill Bits

IF your drill bit snaps and it is not possible to obtain another, a nail placed in the chuck will do until another drill bit may be obtainable.—(A. Whitfield).

Kettle Lid Repair

I HAVE found this a very useful tip. If you have a kettle with the handle on the lid broken off, do not throw the kettle away or just stick a piece of wood in, because you can make a neat



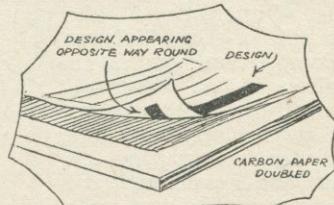
job in the following way. Get a small screw-in door knob with an inch base, and cut a circular piece of wood 1in. thick by 2ins. diam. Put the piece of wood inside the kettle lid and screw the knob in from on top, as in the diagram.—(E. Baronius).

Preserving a Sketch

A LITTLE milk brushed lightly over a pencil sketch will prevent it from smudging.—(E. White).

Duplicating Patterns

HERE is a very useful tip in tracing designs on to wood. In some design sheets only half an article is shown. If a sheet of carbon paper is doubled so



that the shiny surface is on both sides and then the article traced, the outline will come out the opposite way round on the other side of the design sheet and this can be laid on the centre line and traced again.—(B. Gorringe).

The EDITOR'S NOTES



AS promised, I am offering you this week a design for a Modern Doll's House as the gift sheet for the more experienced worker and a simple Key Rack for the beginner. In this way all fretworkers who can use a fretsaw will be catered for to, I hope, their entire satisfaction. There are so many new readers, I find, who have recently taken up the absorbing hobby that I intend devoting a simple piece of work for them each week. So, in addition to the large design sheet, there will be also smaller designs on the centre pages or elsewhere in the book.

* * *

THese centre page patterns are usually printed there so you can tear out the sheet for pasting to the wood, without materially damaging the rest of your copy. If the patterns are printed on a single page, then a good plan is to cut this sheet out about $\frac{1}{4}$ in. from the binding edge. If you tear it right out then you release the opposite page at the front of the book, whereas by leaving a strip down, that proves sufficient to retain the earlier part. See what I mean?

* * *

THREE is another article in this issue, too, on the working of Puppets. There are only one or two more to complete the series and I guess a large number have been able to become experienced by now. The actual string marionettes will be dealt with next, and readers will be interested to learn the author has promised to supply material for the dialogues, plays, etc. if any reader wishes. He has written plays himself, so should know what is wanted. Workers who have undertaken this series and made their own puppet shows, should be delighted at this excellent opportunity. I shall be pleased to put anyone in touch with the author on this point.

* * *

ANOTHER announcement of interest is the result of the Kolynos Competition which is given in an advertisement on another page. I know a large number of readers are awaiting this list and I note from the announcement that such a large number entered that the prize list had to be increased.

* * *

IT occasionally happens that some firm of manufacturers or some

private individual requires some small amount of work done with the fretsaw and for that reason, as many of you know, I keep a register of workers who are willing to undertake jobs of this nature. Several readers have been glad of this when I have been able to recommend them and have earned some pocket money over the transaction.

Of course, it is no use unless you are a competent worker, and able to do the jobs quickly, reasonably and well. It is usually London where these applications for craftsmen come from, although some are occasionally in the provinces. Anyhow I shall be pleased to enter in my Register of Workers, the names and addresses of readers who care to write and tell me. If you are under 16 you should say so, and it would be helpful, too, to state if you specialise in anything—such as model ships, furniture, inlay, working models and so on. But please, above all, be sure to give your full name and address.

* * *

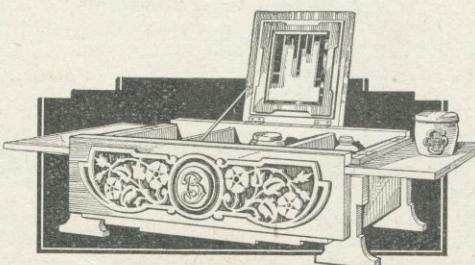
It is interesting to note how keen a hobbyite is the Prime Minister and that even in the midst of his arduous duties he finds time to pursue his pastime of the study of butterflies and moths. He has, as one might expect, an uncommon collection, having added to it from the time when he first started his interest in entomology at his preparatory school.

* * *

A READER who made the Hectograph from instructions in these pages a little while ago asks whether other readers know it is now possible to purchase special hectograph pencils. They are in various colours and very much more handy—and certainly less messy—than the usual hectograph ink. He has used red and deep blue himself and finds them quite good. Thank you, D. Holmes, for taking the interest!

* * *

To be made from next week's Design Sheet



THE drawing here-with is of the Gift Design Sheet for next week, but there is also something else of a very special nature. Patterns and instructions will be printed for making a realistic model of a Handsome Cab, complete with horse and base. It is made in wood and is just 18ins. long.

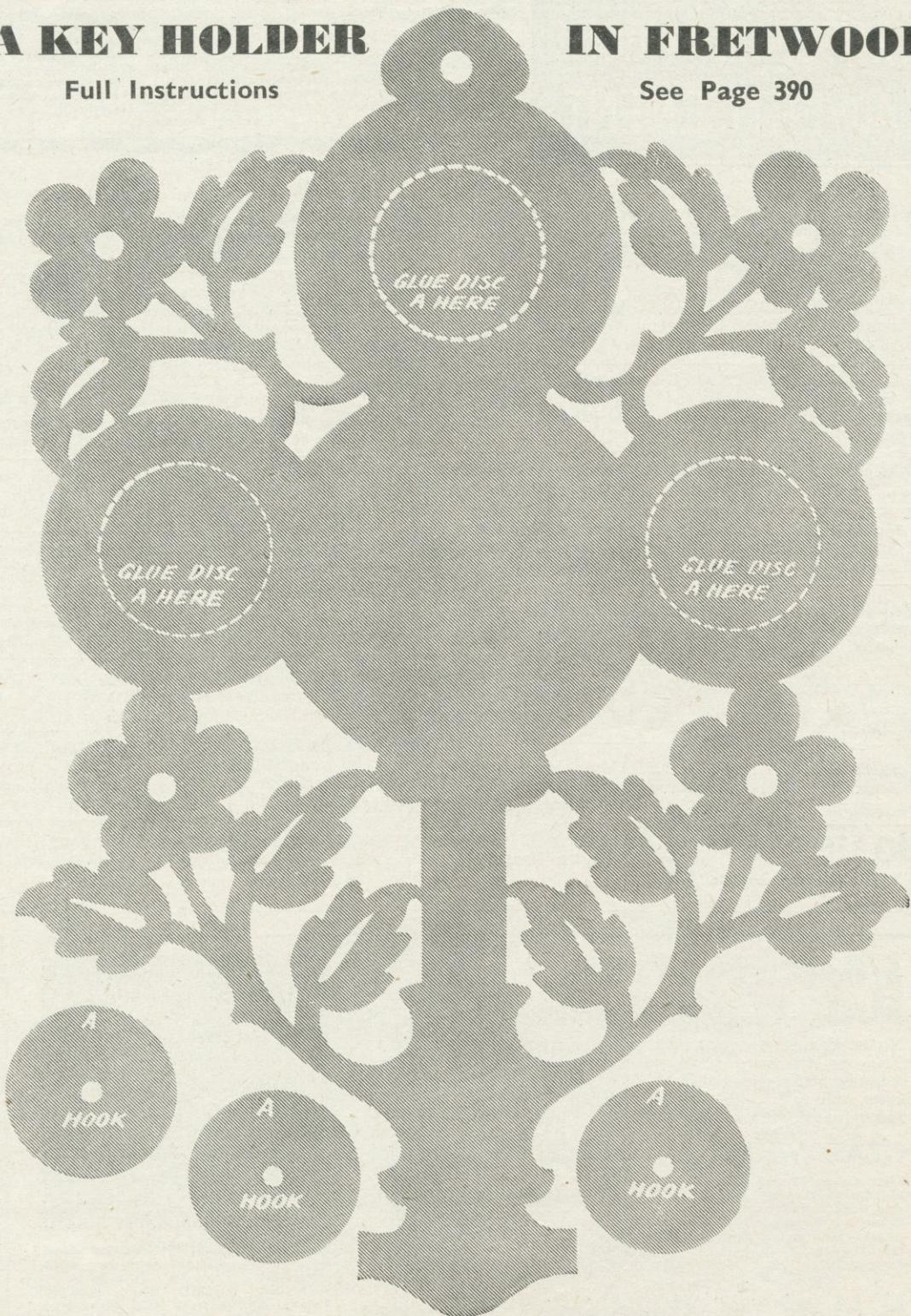
The Editor

A KEY HOLDER

Full Instructions

IN FRETWOOD

See Page 390



MISCELLANEOUS ADVERTISEMENTS

BUILDING A MODEL POWER BOAT? We supply a steam engine unit, complete with propeller and shaft for only 10/6, post 6d. Suitable for boats up to 30ins. long.—Hobbies Ltd., Dereham.

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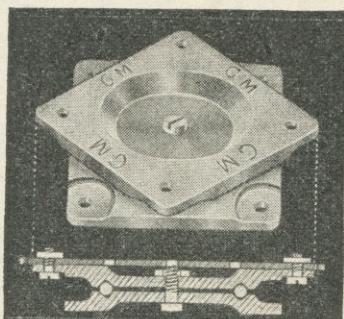
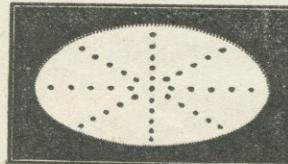
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STAMP COLLECTIONS CORNER

THIS is the second article of special interest to the beginner. We left off with remarks on the most suitable albums to choose, and why.

Loose leaf albums are made so the stamps are mounted on only one side, and this means that the stamps which are already mounted do not catch one another as the leaves of the album are turned.

As a tip here it might be noted that anyone can always prevent this by placing an ordinary piece of transparent paper between the leaves of a printed on both sides album, and this should be done in those cases where readers have some particularly nice specimen they want to protect.

Then for the advanced collector there is the printed album, stamps being placed on one side, and on the other side there is a stamp catalogue, describing the stamp which has to be mounted opposite. Such an album is only suitable for the advanced collector with a considerable number of stamps, because they have to be printed so they will hold all the stamps which have been issued (excluding shades of colour, etc.).

This being the case they must be made up of a very large number of leaves, and if a collector can only fill a small part, then it becomes a matter of turning over the pages in order to find a stamp to look at.

For example, a set of albums to take all the stamps issued to the end of 1936 would have over 1,600 pages. Imagine what it would be like if this housed a collection of say 500 stamps!

Well, having given you all those particulars about the albums that you can have, what are you to have? Can one summarise all this and give hints in a few words?

The best that can be done in that direction is to say: decide on the size of the album (using hints already given) and then buy the best quality in that size, that you can afford.

You may say that you could get a size larger for the same money, but put away the temptation. Your stamps will appear more important in a small album than in a larger one.

After the album, the next thing you must have is the proper material to mount the stamps, and this is of really vital importance. Stamp hinges cost about 8d. for a thousand, and you can buy them in small quantities.

Now, to use pieces of stamp paper, as given at the post office to protect the stamps, is very foolish indeed. You only save a penny or twopence and ruin the chance of selling your collection if at some future date, you wish to do so. A reader sent his up to the Editor asking him to look at them some time ago. This the Editor did and saw that they had been mounted with stamp paper, so he returned the album without hesitation.

What is the next item on the list of necessities? There is not one. An album and some hinges are all that is essential, but of course, there are a few things which can be called desirable. Then there are also some things which in time collectors will gather, but which to start with are, to say the least, extravagant.

Of the desirables, stamp tweezers come first; and the reason for this is that stamps must not be

**Our expert is
willing to help
on all matters
but cannot give
you the values
of any stamps
sent along**

touched with dirty fingers. Now, the philatelic definition of dirty is not the usual, a person who would be horrified if they had dirty fingers in the sense that soap and water could make them look better, might quite possibly have dirty fingers in the sense

NOTES FOR BEGINNERS

(continued)

that they are moist, and moisture is an enemy of stamps. Similarly grease. If you can get to use tweezers for mounting stamps, then you will never regret it.

The next thing is something that should have been listed as essential, but as it cannot be bought at a stamp importers the writer forgot to give it in the first list. It is a thing which he makes up for himself and one which you can do also.

Take a photographic dish if possible, although any flat dish will suffice, and on the bottom place three or four layers of blotting paper. Then each time you get out your album to mount stamps get this dish out as well.

Moisten the blotting paper, and place all stamps which have any paper on the back face upwards in the dish. Leave them for a little while and then you will find that the paper comes off the back quite easily. The stamp is allowed to dry and is then mounted in the collection.

Make it a rule at the start that all stamps which are mounted in the album shall be perfectly free from all traces of paper on the back.

Readers who have collections already should look through them immediately and take out any that have paper on the back and treat these in the way just described. This method of using damp blotting paper may not be quite as rapid as floating the stamps on water, but it is better because certain stamps called 'Chalk-surfaced'—you will know what this means later on—will be spoiled if water touches the face. If you do not use water but only damp blotting paper you will be safe.

It will not be long before you want to examine some stamp designs closely, and for this you will need a magnifying glass. But most boys already possess one, and that will do very well to commence. If you have to purchase one you can pay anything from 6d. to £2.

As the size of your collection grows you will find you have more and more duplicates.

(To be Continued)



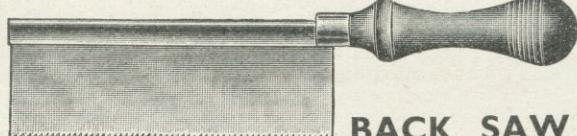
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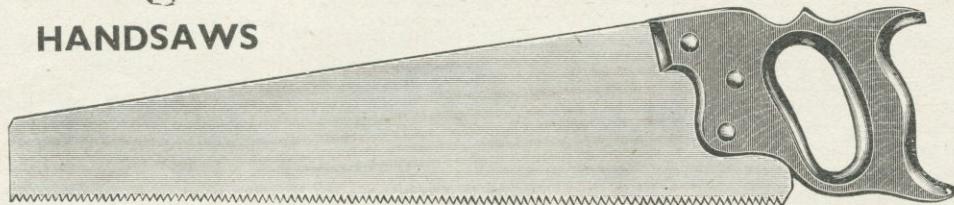
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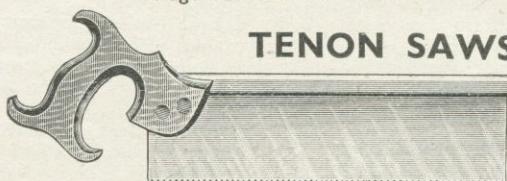
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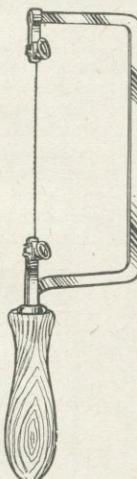


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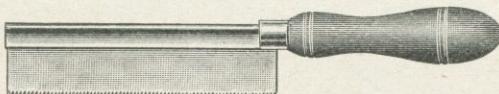


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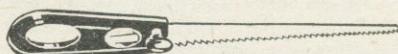
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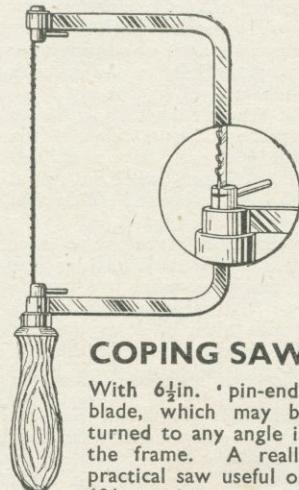
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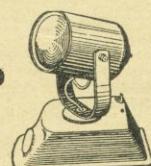


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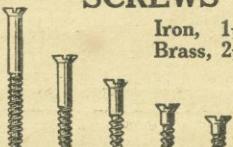
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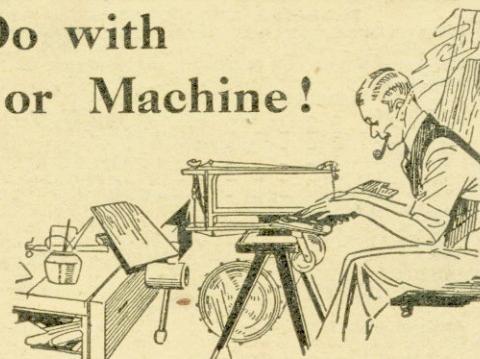
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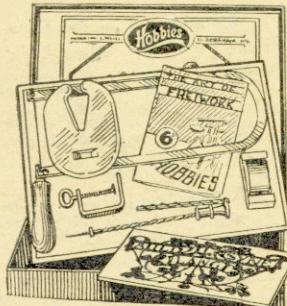


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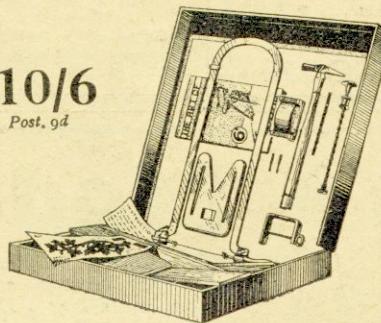


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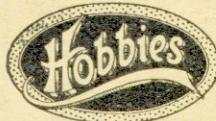
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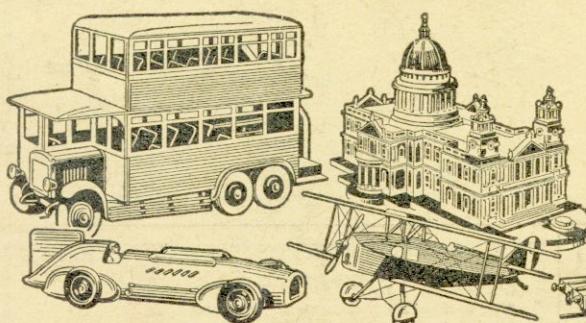


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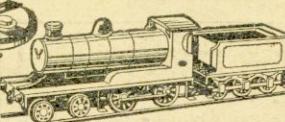


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